

THE SHAKERITE

31st Year, No. 11 — Shaker Heights High School, Shaker Heights, Ohio — May 5, 1961



SOUTH PACIFIC

with

Lindy Chester Robin Wallis Elaine Siegel L. D. Christiano

Musical Numbers Staged by Reynold Ellis Book Staged by Kelly Danford

Technical Direction by Dale Kittle

Adapted from "Tales of the South Pacific" by James A. Michener

Music by Richard Rogers Lyrics by Oscar Hammerstein II

Book by Oscar Hammerstein II and Joshua Logan

Assistant to Mr. Ellis: Faith Jencik

Lighting Design by Richard Abrams

Scene Design by Michael Lapides, Lee L'Orange and Arthur Pina

Happy-Talking Stars Practice to Make Perfect; Hope Performances Provide Enchanting Evening

For the past month and a half of wintry weather, several Shaker students have been lolling on an island in the South Pacific. This is one of the few benefits the leads of *South Pacific* are getting from living their roles—the rest of the shows means hard work and long hours after school.

As Ensign Nellie Forbush, Lindy Chester has spent weeks of after-school time in rehearsal. When she isn't rehearsing, she is getting her hair cut and enduring permanents for her hair-washing scene in the second act.

Lindy's previous theatrical experience has been in the form of variety shows and plays at Woodbury Junior High. Where does she get her voice? "I come from a musical family; my mother plays the piano . . ." and Lindy has sung with the Choir as a junior and with the Glee Club as a sophomore.

Not only must Lindy sing and act, but she must also dance. Fortunately the steps Lindy knows and the steps Reynold Ellis, arranger of chorus numbers, knows are the same. Still, "It's really a panic when I have to dance." But singing, acting, or dancing, Lindy is an enthusiastic sort of panic, a bouncy optimist.

Singing Robin

Robin Wallis plays opposite Lindy as Emile DeBecque, French planter. Besides the same rigorous rehearsal schedule that the leads maintain, Robin is A Cappella Choir presi-

dent, and he must carry the operation of the show on his shoulders.

Robin has spent a lot of time thinking about the character he is portraying. He says of Emile: "We've lowered his age to about thirty-five. He's a very sophisticated, worldly man, but there's something about this girl he doesn't understand — she's so bouncy, so natural. He falls very much in love with her."

Speaking with the accent of a French planter is no problem for Robin. He was born in Montreal, the heart of French Canada. "Both my parents speak French, though we don't hear it very much around the house."

Blood Banker

"Bloody Mary is the girl I love, now ain't that too damn bad . . ."; Elaine Siegel is the object of the sailors' frustrated affections — and she is the show's only shrunken head salesman. Her theatrical experience includes five years of training at Cain Park Theatre, voice lessons, and classes at the Cleveland Playhouse.

Elaine has worked long hours on her Pidgin-English accent for the play. She still has her minor problems and difficulties. One line insists on coming out ". . . one time in an Italian accent, another time in Yiddish, and so on." Elaine gets most of her fun from the show in working with the sailors' chorus and joking with Gerald Kaplan, "Bilis," during rehearsals.

Live Wire Cable

L. D. Christiano plays Lieutenant Cable, the American sailor who falls in love with a Polynesian girl. L. D. is a three-year A Cappella Choir member; he did the choreography for the musical *Guys and Dolls* in his sophomore year and has had a very extensive background (beginning from age five) in dance work.

Stage Crews Work Behind the Scenes To Prepare Set for Tropical Island

In the minds of many individuals the stage crew of a production is classed with a group like the clean-up committee for a dance. Others envision the stage crew as being made up of a number of kindly elves or brownies who work miracles unseen during the wee hours.

In truth, a parallel can be drawn between the fanciful and the actual. Just as the clean-up committee is vital to the success of any social affair, so the stage crew is equally important to this year's show, *South Pacific*. The efficiency with which these workers performed their tasks deserves the title of magical for a great deal has been accomplished in a miraculously short time.

Designing the Set

Chief wand-waver of this industrious group is Michael Lapides, the stage manager. He must supervise the costuming, lighting, scenery, and the activities of his spritely subordinates. Being a chief, he was able to parcel out responsibility. Recipients of the task of designing scenery were Lee L'Orange and Art Pina, who worked with Michael designing the sets for

South Pacific. Constructing a shower with running water taxed the ingenuity of this trio, but you will see that shower tonight, and it will be complete with running water to accompany Nellie's shampoo and song.

Richard Abrams, another significant cog in the well-oiled backstage machinery, is in charge of the lighting. He has been seeing "spots" for days in preparation for tonight's performance. Rozanne Gaines, Diana Pilisdorf, and Lee L'Orange have been directing their efforts towards hunting up the properties that will make a tropical island out of the prosaic-looking Shaker stage.

There is, of course, a higher power supervising the work of these enterprising and industrious individuals. Supreme genie of the stage crew is faculty member Dale Kittle who "jist" happens to be technical director "fur" this show.

Rehearsal Scenes



Photos by Ed Brunner and Allen Erbe

Publicity Committee Strives To Promote Choir Production

The publicity committee for *South Pacific* has spent many disenchanted evenings, afternoons, and mornings in its efforts to promote the May 5 and 6 choir production.

Co-chairmen are Judy Lowry and Rusty Spaeth under the supervision of Elaine Siegel, vice-president of the choir. Jana Berno is in charge of publicity in the other Shaker schools, taking care of newspaper articles and PA announcements. She also arranged for a car caravan to bring Byronites to see the dress rehearsal on Thursday afternoon, May 4, while Woodbury students ambled over on their own initiative.

Pictures Advertise

All publicity photography of "live" action during rehearsals and of posed shots has been handled by Ed Brunner and Al Erbe under Chairman Molly McClelland. These pictures have been placed in the elementary and junior high schools as well as in the showcases in the main hall.

Sue Henckel, the head of ticket promotion, has organized student demonstrations of *South Pacific* music and a brass ensemble playing in the main hall before school and during lunch. Her committee has made tropical flowers for each choir member to wear and floaters for the students. Mobiles for the homerooms were provided by the Art Service Club.

Maris Kushner and David Pelunis have written the PA announcements and have furnished the segments of the *South Pacific* score in the morning and during lunch.

Co-chairmen Phil Kranz and Kathy Schwartz and their committee have distributed posters to the shopping centers, rapids, rapid stations, elementary and junior high schools, and senior high homerooms.

Pam Silverman, in charge of notifying the Cleveland newspapers, has supplied articles and pictures for the *Plain Dealer, Press*, and *Sun Press*.

Sound of Music

Only a handful of musicians will be responsible for providing all the mood-music in the background and the accompaniment for the singers in "*South Pacific*."

Playing the keyboards alternately during each performance will be pianists Gregory Levin, Jerry Coben, Elaine Griff, and Barbara Bernstein. Greg who is a member of the choir, is also the A Cappella Choir's regular accompanist.

Harry Kohn will be creating low tones from the strings of his double bass.

Without coaching, these students have mastered their parts alone, using the scores from the original Broadway show.

Work Is Play to Director Trio Of Year's Best Off-14 St. Show

The three famous directors of Shaker's musical production *South Pacific* are Reynold Ellis, Kelly Danford, and Dale Kittle. These three men have given many hours of their time to make sure that this year's production will be the best in Shaker's history. They all have had much experience with shows of this type, and all worked on *Guys and Dolls*, the musical presentation of two years ago.

Mr. Ellis, the musical director of *South Pacific*, had had tenor leads in many musical productions in both high school and college. Formerly the director of musical groups at Tapco and the Hermit Club, he now is the organist and director of the Hope Church choir. He intends to study piano and organ this summer.

Showmanship

Mr. Danford has worked as an actor as well as director in many theatre groups. He has played in over one hundred roles which run from parts in Shakespearean plays to parts in Gilbert and Sullivan operettas. This year he worked in a Gilbert and Sullivan group that produced "*Trial by Jury*." Over the past year he has acted and

directed at the Berea Playhouse, Chagrin Valley Theatre, Muscarnival, and has worked with the Shaker Players. Mr. Danford received his Bachelor of Music and Master of Arts degrees at Ohio Wesleyan University. He has almost completed his Ph. D. in Theatre at Ohio State University.

Mr. Kittle has had much experience as technical director of many theatre groups. He was Assistant Technical Director at the University of Florida. At Brecksville High School he was in charge of the Drama Department and two years ago was technical director for "*Guys and Dolls*." This year again he is serving as technical director of "*South Pacific*."